

***YOU CAN'T BE SERIOUS* FOR STRING QUARTET:
INSIGHT AND ANALYSIS**

by

Alec Jonathan Rune Summers

B.M., University of Maryland, 2007

Submitted to the Graduate Faculty of
The School of Arts and Sciences in partial fulfillment
of the requirements for the degree of Master in Arts
in Music Composition and Theory

University of Pittsburgh

2009

UNIVERSITY OF PITTSBURGH
SCHOOL OF ARTS AND SCIENCES

This thesis was presented

by

Alec Jonathan Rune Summers

It was defended on

April 7th, 2009

and approved by

Mathew Rosenblum, Professor of Music

Amy Williams, Assistant Professor of Music

Thesis Director: Eric Moe, Professor of Music

Copyright © by Alec J.R. Summers

2009

***YOU CAN'T BE SERIOUS* FOR STRING QUARTET:**

INSIGHT AND ANALYSIS

Alec Jonathan Rune Summers, M.A.

University of Pittsburgh, 2009

Abstract: *You Can't Be Serious*, for string quartet, is my longest and most musically advanced composition to date. While written somewhat as a self-portrait, or perhaps more a self-reflection on my musical life up to this point, the piece is not programmatic in any way; a study into the non-musical influences on the composition of the piece would not shed light on or reveal the true nature or meaning of the work. This piece was written in an intuitive manner, and for that reason, my aim in this essay is to examine and dissect it, revealing my innate musical tendencies. In this way, I hope to better understand my personal compositional process and the musical elements, (e.g. form, rhythm, pitch, harmony, etc.) that come most naturally to me in my writing.

In order to accomplish this, I examine the piece from varying levels of perspective and utilize several analytical techniques, including phrase analysis, pitch/harmony analysis, and an investigation into the many transitional passages that are very important in the work. Through phrase analysis, I reveal the form of the piece, highlight distinctions between sections, and address the usage of repetition within the work. By analyzing pitch (harmony and melody), I reveal musical distinctions and commonalities that define my personal aesthetic. The transitional passages are a critical element in the development of the piece, and how the music moves from one sound world, or musical landscape, to another. This is where the self-portrait element of the piece is most relevant, in the sense that it reflects my multi-faceted work in the field of music – jazz, rock and roll, commercial music and new art music. I hope to unveil compositional processes in these sections that dictate the form of the piece, play with listeners' expectations, and illustrate my compositional choices that show how I develop and transition between musical ideas.

Table of Contents

List of figures.....	vi
PREFACE	vii
1.0 Introduction: Background	1
1.1 What's in a name?	2
1.2 Formal Decisions, Major themes, and Overarching concepts	4
2.0 Formal Structure	6
2.1 Large Scale Structure.....	6
2.1.1 <i>immensely, yet norm</i>	7
2.1.2 <i>uncertainty</i>	9
2.1.3 <i>charm hotline</i>	11
3.0 Sound Worlds and Their Transformation	14
3.1 A Look at Each Movement.....	14
3.1.1 <i>immensely, yet norm</i> , transformations.....	14
3.1.2 <i>uncertainty</i> , interruptions and transformations.....	17
3.1.3 Transformation in <i>charm hotline</i>	21
3.1.4 Summation of Transformation Moments in <i>You Can't Be Serious</i>	23
3.2 Pitch selection.....	23
4.0 Afterword	30

LIST OF FIGURES

Figure 1. Basic phrase analysis of <i>immensely, yet norm</i>	7
Figure 2. Basic phrase analysis of <i>uncertainty</i>	9
Figure 3. Basic phrase analysis of <i>charm hotline</i>	11
Figure 4. Violin 1, measures 76-83, <i>immensely, yet norm</i>	16
Figure 5. Violin 1, measures 12-16, <i>uncertainty</i>	17
Figure 6. Measures 112-115 of <i>uncertainty</i>	19
Figure 7. Violin 1, <i>uncertainty</i> , measures 204-207.....	20
Figure 8. Measures 5 and 6 of <i>charm hotline</i>	25
Figure 9. Cello melody in <i>charm hotline</i> , measures 59-63.....	26

PREFACE

I have grown more as a musician and composer in the past two years than I have in my entire life and I would like to thank all of the graduate faculty at the University of Pittsburgh – especially: Dr. Eric Moe, Dr. Amy Williams, and Dr. Mathew Rosenblum for their support, encouragement, wisdom, and guidance.

I would also like to thank Matthew Heap and Mark Fromm, two wonderful friends, colleagues, and immensely talented composers who have helped me so much over the past few years as I have entered into the mysterious world of graduate school music scholarship.

Most of all, I want to thank the two lovely ladies in my life: Eden, my wonderful wife and treasure, and Catie, my beautiful daughter and inspiration. The two of them make every day a joy.

1.0 INTRODUCTION: BACKGROUND

You Can't Be Serious is by far the longest and most musically advanced piece of music that I have written so far in my career as a new art music composer. Venturing into the vast and intimidating territory of string quartet writing makes this piece a milestone for me, as for the first time, I have felt confident enough of my skills as a composer (and as a non-string player) to approach this sanctified musical genre. *You Can't Be Serious* is also the first piece of music I have written with an extramusical influence – the piece grew out of the idea of a musical self-portrait, a reflection on my musical life up until this point. Having said that, my previously completed piece was a setting of Dylan Thomas' *Poem in October*, so perhaps it isn't the first to have extramusical influences, but it is the first not to have concrete, tangible source material (in the case of my other example, Thomas' poem), but rather a personal, philosophical and psychological influences.

This piece is also a milestone because it is the foundation of my thesis for a Masters of Arts Degree in Music Theory and Composition. Unlike some, I am an intuitive composer, and rarely do I set out to write a piece or even a section of a piece with precompositional or specific, concrete rules in mind that dictate compositional decisions. Thus looking at this piece as a subject of analysis was a somewhat uncomfortable process for me. I found that having spent so much time thinking about the piece while composing it, looking at it and writing about it from an analytical perspective was quite difficult. However, in this arduous process of studying the piece

in close detail, I have learned a great deal about my inclinations and the compositional choices that make up my work, including the processes by which I develop musical material.

Over the past few years, I have been striving to improve my handling of musical narrative, pacing, and coherence. Realizing early on that this string quartet would be the most substantial piece of music that I have written, I knew that these elements were vital to the success of the work, so they were constantly informing my every compositional decision during the creation of the piece.

1.1 WHAT'S IN A NAME?

As I just mentioned, the extramusical influence on this piece was an idea of a musical self-portrait, both as an abstract impression of personal philosophies and self-analysis as well as a reflection on personal musical growth and experience. The title and phrase, “You Can’t Be Serious,” has many meanings. On the surface, it is meant to be read both as a literal accusation and in its vernacular slang meaning. In the case of the former, it is simply a statement directed at myself, an accusation that I can’t take anything seriously. Those who personally know me well will know that while I do not lack for self-confidence or self-assurance, I have never taken myself too seriously. This element of my personality is reflected in the playful, exploratory, and vibrant character of my music in general. However, the literal reading of the title also has a deeper, more philosophical meaning – expressing the effect that the deaths of my two best friends (when I was 17 and 23, respectively) had on my personal outlook on life. I found that during my grieving process, which I’m not quite sure is over, or if it ever will be, it was very difficult for me to both envision what I wanted to do with my life and to focus in a deeply-

engaged manner on anything other than my family (the second movement, *uncertainty*, is titled after this feeling)¹. The first and third movements of *You Can't Be Serious* are dedicated to these two friends respectively, the titles of which come from apt anagrams of their respective names: *immensely, yet norm* (Tommy Linsenmeyer) and *charm hotline* (Hamilton Rech). The music in these movements is influenced by these two wonderful and deeply missed friends.

The latter reading of the title (the vernacular slang reference) reflects my *music* more directly, at least in the sense that my relationship with musical art has been in a great many capacities and styles, ranging as a composer from new art music to commercial jingles, and performer, from jazz piano, to marching band tuba, to rock and roll keyboards. As I find in all the music that I write, whether intentionally or not, the plurality of musical experiences in my practice always manifests itself at some moment in a piece, most evidently in my new art music. While I always take any musical work that I do sincerely – regardless of my role in it or its genre – there is a different mindset, level of intellectual engagement, and “seriousness” that I feel towards it, depending on what the music is exactly.

I would never dismiss or patronize popular music, or any other music for that matter, but for me and my own music composition, new art music demands more as a musician; it requires a deeper level of thought – philosophically, analytically, and intellectually. I believe that all the musical styles I participate in or listen to (which many would consider a type of participation), require a high level of engagement that is not always awarded to them, but again, my personal

¹ Musically speaking, the constant struggle of the cello in trying to lead the development of this movement reflects the philosophical influence as well. That is to say, the cello's attempt to dictate the musical landscape of the piece is constantly being interrupted and mutated into contrasting sound worlds, giving the music an uncertain character. This will be discussed in more detail later in the paper.

relationship with new art music demands of me to approach it with a higher level of “seriousness.”

1.2 FORMAL DECISIONS, MAJOR THEMES, AND OVERARCHING CONCEPTS

From the outset, I knew that I wanted *You Can't Be Serious* to be a multi-movement work that had an overarching, unified character between the movements. I rejected the idea of a long, single-movement piece because I wanted to have distinct, large sections within the work that had defined beginnings and endings. This design also allowed me to manipulate similar, yet distinct sound worlds within the various movements – a unified-sounding piece, but different sound characters within its sections. Making use of smaller forms within a much larger overall form allows for playing with the idea of beginning, middle, and end – or the narrative structure of the piece (e.g., feeling something as the beginning of the end, the middle of the beginning, the end of the middle, etc.); again, working with and against the listener's perception of this was something I focused on during the compositional process. Moreover, I wanted to play with the listener's expectations as the music unfolds, a goal which is centrally responsible for the most defining element of the piece, how I develop and transform established music into a new, contrasting sound worlds.

This overarching compositional element is manifested many times in varying ways throughout the three movements of *You Can't Be Serious*, and this play between contrasting musical worlds reflects my plurality of musical experiences up until this point. There is certainly no obvious musical reference to rock and roll music changing into jazz harmony, for instance, yet the transformation of one musical theme into something new and different is a reflection of

this concept. It is through these many moments of transformation that I manipulate the listener's expectations. For example, a passage of music may feel like it is leading in one way, but then slowly turn in another direction (*immensely, yet norm* sections A, A', and B). Or, the listener may expect a musical idea to be broken down and deconstructed, or at least contrasted with different-sounding music as in previous movements, yet it just continues on, pushing further and exploring new ground (*charm hotline*). In these ways, I want the listener to be constantly expecting something to happen to the music being listened to at any time, and, given that this unfolds in different ways each time, to be constantly and actively engaged with what is going on in the music.

2.0 FORMAL STRUCTURE

2.1 LARGE SCALE STRUCTURE

The piece is roughly sixteen minutes in duration, consisting of three separate movements. Movement 1, *immensely, yet norm*, is approximately 5 minutes long. Movement 2, *uncertainty*, is the longest, approximately 8 minutes long. The third movement, *charm hotline*, is around 3 minutes long.

While there are clear and obvious formal boundaries between each movement, the formal divisions within each movement are often purposely blurred or hidden. However, through analysis of phrasing, tempo changes, pitch content, etc., it becomes clear that each movement of *You Can't Be Serious* is carefully constructed as its own cohesive formal entity while still remaining part of the overarching narrative. I would say that the climax of the entire work comes in measures 105 to 111 of *charm hotline*, after a long build-up towards the end of the movement, and is characterized by the five octave-spanning block chords marked *fff*. Before I look closely into the defining, transformative compositional processes and the pitch selection within the piece, a short phrase and formal analysis of each individual movement will provide some insight into the narrative design of the piece, and yield a clearer picture of its structure.

2.1.1 *immensely, yet norm*

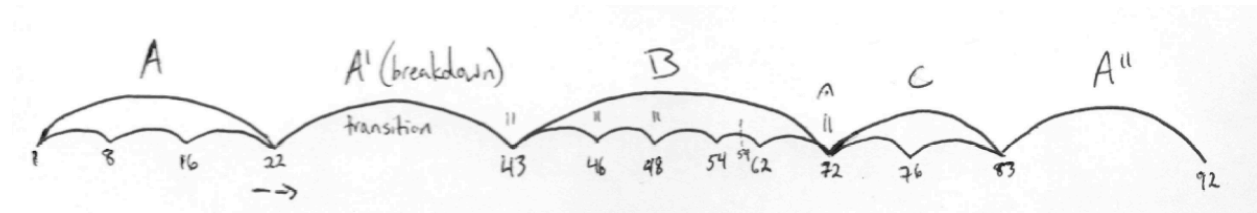


Figure 1. Basic phrase analysis of *immensely, yet norm*

Being the first movement in the piece, *immensely, yet norm* introduces many of the compositional ideas that will play an important role throughout the remainder of the work. While a lot of new material is introduced in both remaining movements, this is where the central activity of transformation between contrasting sound worlds is introduced.

Immensely, yet norm is the easiest of the three movements to break down into a formal structure resembling something of a more traditional form (see figure 1). I have outlined the movement in this way: AA'BCA'' (where the apostrophes denote varied iterations of similar material). The piece begins with a two-voice texture, a simple, oscillating melody between the cello and the first violin. This is accompanied by consonant, tonal harmony (in the key of E minor) and a continuous rhythmic pulse. At measures 16 and 21, the clear boundaries between phrases are already being broken down through elision, foreshadowing a breakdown in the established order altogether. The transformation begins in section A', with a sudden change in register of the main thematic material overlapping the end of the second phrase. The transformation is gradual, taking place from measures 21 until the chord in measure 42. At this point the melody and harmony that defined the beginning of the piece has been completely

swallowed up by a wall of polyphonic, atonal music. In chapter 3 of this paper, I will discuss the details of the compositional processes by which this happens.

The “B” section, measures 43-71, is characterized by each instrument’s independent line merging into a rhythmically intense, constantly-shifting, chromatic cluster.² This material explores the highest and lowest registers of the ensemble – sometimes gradually, sometimes through jolting, registral jumps (measures 56 and 62). These sudden shifts are emphatic; this is the only moment in the movement where there is such drastic leaps in register. The cluster builds to a climax at measure 71 by way of momentary pauses on unison pitch arrival points – first A3, then E4, the B5 (all reached through a gradual, ascending contour) – in measures 66, 67, and 69, respectively. These moments offer for the listener a glimpse back into the more consonant, pitch-centered sound world of the opening.

A brief, contrasting section (C) follows, defined by an inconstant, homophonic, and pulsating texture, offering respite from the chaotic intensity of the B section. The two violins at measure 76 make a sharp timbral change to the thematic material from the previous section (adding jeté bowing attack to the now-shrunk, shifting chromatic cluster). It is clear by measure 83 that this material has mutated back into the original, oscillating melodic theme from the opening of the piece.³ This final part of the movement functions as a slightly-altered recapitulation, in the sense that the harmony does not completely revert back to the original sound world. Soon after this, the music loses its momentum and stops.

² Rhythmically speaking, my intention was to blend the lines enough so that they rarely attack pitches together in an attempt to make the pulse slower. This explains the layering of duple, triple, and other subdivisions on top of each other.

³ Like section A’, this transformation will be investigated in more detail in chapter 3.

2.1.2 *uncertainty*

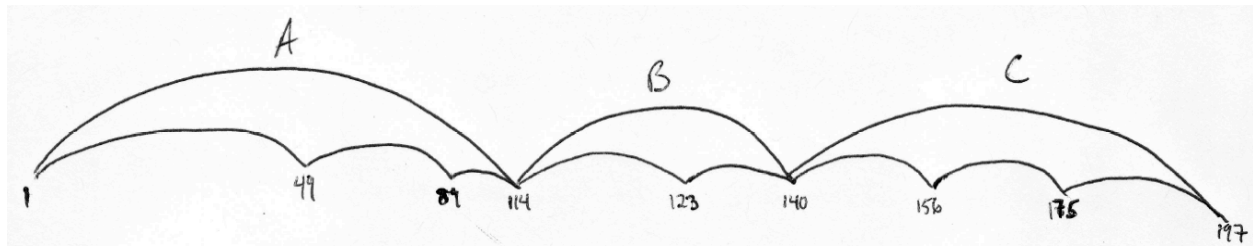


Figure 2. Basic phrase analysis of *uncertainty*

The second movement serves to both complement the first and contrast with it. As a complement, the music carries on the idea of a consonant, traditional music world transforming into a dissonant one – only this time around, there is no recapitulation, and the process takes place not just once, but several times throughout the piece and in the opposite direction as well (dissonant to consonant). Despite this basic similarity, *uncertainty* alters or provides contrast to several elements introduced in the first movement. To start with, it functions much more as a solo vehicle, where the emphasis moves from the cello, to the first violin, to the viola (cello, measures 1-128; first violin, measures 129-159; viola, measures 160-175). Moreover, the final section of *uncertainty* takes the “dual sound world” concept to a whole new level through the abandonment of pitch entirely, for the first and last time in the piece.

The form of *uncertainty* is not as easy to segment as *immensely, yet norm*, but it can be divided into three main sections, the contents of which are not related enough to be seen as variations on the same material. Thus I label them distinctly – ABC: A = measures 1-113, B = 114-139, and C = 140-197. The movement starts with a solo cello melody that attempts to build momentum over the course of the first half of section A. Once it has achieved that in measure 17, it aims to maintain this momentum despite frequent attempts to jeopardize it by the rest of the

ensemble through accented “interruptions” – moments which will be examined further in chapter 3 (e.g., measures 13, 32, and 49). As the title of the piece suggests, these interruptions are always followed by moments of sudden transformation, or musical “uncertainties” of various lengths – a contrast to the *gradual* transformation in *immensely, yet norm*. The uncertainty is reflected in several ways: a generally tentative character to the music, a sudden change in the pitch, rhythm, and/or articulation from the preceding section, and usually, a change in tempo (or at least the addition of rubato). The remainder of section A is characterized by the cello’s resistance to the growing influence of the rest of the ensemble. Despite being briefly united with the cello’s agenda at times (measures 59-60 and 102-113), the ensemble eventually moves into an alternate sound world and section B begins.

The dissolution of the conclusive chord in measure 113 and subsequent pause afterwards is followed by fragmented music at the start of section B (another example of uncertainty after the moment of certainty that preceded it). Only when the note durations lengthen and the frenetic rhythmic activity dies out does the music settle down and become unified into a slower-paced, contemplative passage. The first violin takes over from the cello as the focus, first asserting itself above the blanket of slow-moving harmonies below it in measure 129. With time, its music slowly grows, elaborates, builds momentum, and by measure 140 (the start of section C), we arrive at the final section of the movement.

Section C is a sharp contrast to the previous section in terms of its rhythmic propulsiveness and generally energetic character. The music arrives at a small peak in measure 154, followed by a moment of group-wide glissandi, at which point the transformation from pitched to non-pitched music takes place. From measures 156 to 166, each instrument switches at different moments from being played in a traditional manner to being treated as a percussion

instrument, with its body functioning as a striking surface for the performers' fingers, knuckles, and fingernails. By measure 166, all of the instruments except for the viola are non-pitched. Finally in the last measure of the movement, the viola succumbs to the pressure and also follows suit. This passage of transformation, like the others, will be discussed in more detail in chapter 3.

2.1.3 *charm hotline*

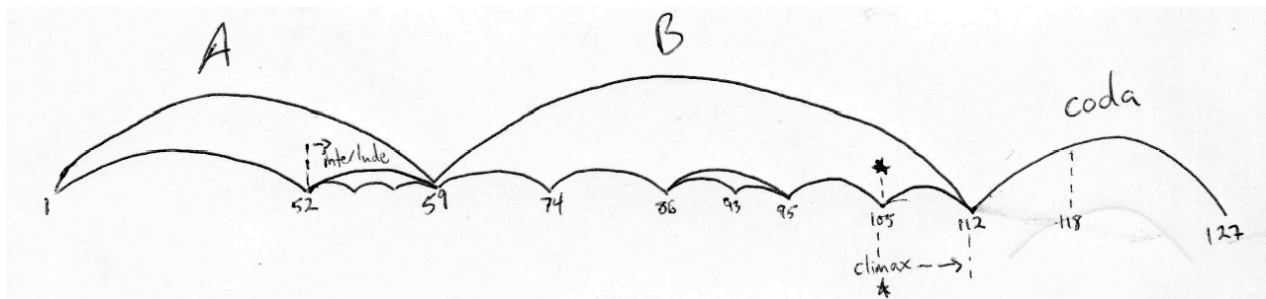


Figure 3. Basic phrase analysis of *charm hotline*

The final movement of *You Can't Be Serious* contrasts with the previous two in several ways, and breaks down previously established processes. First, its initial tempo (quarter note = 208), dynamic marking (*ff*), and general character all contrast with previous movements. In addition, *charm hotline* does not start out in a more traditional and consonant auditory landscape, nor does the initial sound world ever morph into another; the piece simply continues to pursue its initial agenda and build. The audience is left waiting for the expected pattern of transformation to occur, only to find that this anticipation will be unrealized, with the piece concluding just at the moment when the tension of anticipated change is at its highest. In contrast to this formal change, nearly all of the material used to make up the last movement comes from the previous two movements.

The movement is divided into two main sections, A+B, plus a short coda. The A section starts out very confidently, with a repeated note motive and ensemble interjections similar in some ways to the start of the second movement. However, the interjections in *charm hotline* serve more as motivating accents rather than unnerving interruptions. In between these interjections, the ensemble joins in with the repeated-note motive, building down from it dense, chromatic clusters of varying densities – a recollection of the shifting-chromatic cluster found in the middle of *immensely, yet norm*. At measure 51, the repeated note starts to fade away, and loses its supporting cluster for an extended period of time. This signals the start of the transitional passage: an interlude between “A” and “B,” comprised of three short phrases of different repeated-note clusters that are much more immediately contrasting (dynamically and texturally) than the previous, organic-like expanding ones. In measure 58-59, a tritone-substituted dominant chord (or german augmented-sixth chord) builds up in the manner established by the repeated note motive, but then gives way to section B.

My background influence of rock and roll and jazz music is most evident here, in the rhythmically-driving solo melody in the cello marked “Swing it, groove.”. This grooving melody is playfully tossed around the ensemble, switching instruments or instrument pairs, and develops through canonic imitation, inversion, transposition, and more in a blistering onslaught of activity. Measures 86 through 90 see the motive developed through stretto and expansion, before a brief moment of pentatonic pizzicato melodies (in three different keys) “clear the air” for the final build up to the climax of the piece. This peak moment is characterized by half-note triplet block chords throughout the ensemble punctuating ferociously-bowed pedal tones in the viola and cello. Measure 107 is particularly significant, as the material used in the four voices comes from the relevant pedal tone of this section (C#) combined with the three main motives

from each movement: violin 1's pair of four descending notes (*charm hotline*), violin 2's oscillating fourths melody (slightly altered from *immensely, yet norm*), and the cello's rising, aeolian melody (*uncertainty*). The coming together of these critical motives signals the approaching conclusion of the piece.

A short coda follows the last iteration of block chords in measure 112, inspired by the “fragmented music” at the start of section B in *uncertainty* and the repeated-note cluster motive from earlier in this movement. On the second beat of measure 118, after a decrescendo and final, pathetic attempt by the instruments at recreating the grooving melody that defined the last few minutes of music, seemingly new material is briefly and suddenly introduced. A thick, homophonic texture of descending, regular-pulsed chords seems to announce a change coming in the music – the listener expecting the inevitable mutation to a new sound world they have been prepared for by the other two movements. The uncertain and timid character of the music that follows only heightens this expectation. Instead, with a great flourish of the driving rhythm characteristic of this final movement, the piece ends.

3.0 SOUND WORLDS AND THEIR TRANSFORMATION

3.1 A LOOK AT EACH MOVEMENT

As stated before, the most salient feature of *You Can't Be Serious* is the play between consonant and dissonant sound worlds, and the transformation from an established musical order into something contrasting. It is these transitional moments, and the compositional tactics that define them, that dictate the development of the piece. Each movement has its own different and distinct way of effecting these processes. Transformations can be both gradual (*immensely, yet norm*), sudden (*uncertainty*), or expected, yet never materialized (*charm hotline*). In this chapter I will look at these transformations more closely to unveil the compositional processes that take place in their transitions from one sound world to another. After investigating specific instances in each movement, I will look at the processes from an overall perspective to observe my tendencies in making and developing transitions.

3.1.1 *immensely, yet norm*, transformations

In my narrative formal analysis of this movement in chapter 2.1.1, I mention two main sections of transformation where an established theme changes into a contrasting sound world in this first movement: measures 22 to 43, and measures 76 to 83. These passages set up a pattern of musical development that can, and will be manipulated throughout the remainder of the piece.

The first instance of transformation occurs after the statement, establishment, and development of the two-note, oscillating melody between the first violin and the cello. In measure 22, the third phrase of the movement elides with the fourth, and already at this point, while the theme is still very much recognizable, it is audibly apparent that it is slowly being changed and disappearing from the foreground. At this point, the oscillating melody ceases to be in its original form, and now becomes the basis for a transitional passage, or a passage of transformation.

While the two violins' melodies are clearly related to the initial melodic idea, there are already several changes. First, there is a large registral change, and the two melodic lines which worked together cooperatively in the first section of the piece are now independent of each other, oscillating between their two pitches independently and out of sync. In addition, the initial melody characterized by the oscillation between a perfect fourth and minor third, respectively, is now expanded to a perfect fifth and perfect fourth, respectively. While the rhythmic figures, tempo, and dynamics stay the same, the theme has become continuous, in contrast to its previous presentation in one or two measure long units. So while the sound of the start of section A' is reminiscent of the initial melodic idea in the movement, there is already quite a lot of changes happening to the music.

From here, the music slowly and continuously morphs from its established content into a new sound world, to such a degree that by measure 43 – the first grand pause of the piece – the oscillating melody that defined the opening of the piece has been swallowed up by dense, rhythmically complex, harmonically dissonant material. This gradual transition is accomplished through several compositional techniques: the interjection of octave displacement into the main motive (see measure 30, first and second vlns), the expansion/contraction of the oscillating

intervals (starting in measure 33, first violin and measure 37, second violin), the elaboration and growth of the melody in the viola (beginning in measure 24 with isolated tremolos and developing into a legato line by measure 39), the expansion of the melody of harmonics in the cello (beginning in measure 26), and the gradual rise of rhythmic complexity in each voice – resulting in the subversion of the steady pulse established in the opening.

Another transformative passage occurs in the last section of the *immensely, yet norm*, where the brief C section transitions into the quasi-recapitulation, A'', in measures 76 to 83. The two violins are the leaders of this transformation, and a closer look at their parts provides a nice illustration of the gradual and subtle changes which lead back to an arrival on a slightly-altered version of the initial, oscillating theme of the movement.⁴



Figure 4. Violin 1, measures 76-83, *immensely, yet norm*.

The violin's melody begins with the same basic material from the B section; however, the “shifting, chromatic cluster” is now much smaller, as it only consists of the two violins, as the viola and cello provide the pulsing chordal accompaniment. The melody slowly moves from very close, chromatic neighbor tones surrounding F to gradually higher pitches while simultaneously

⁴ For brevity's sake, I will discuss only violin 1, as the melodic changes are similar in both violins.

expanding intervallic relationships.⁵ It seems to arrive at the initial, oscillating melody in measure 80 (it even consists of the same starting pitches as the opening of the piece), but the two violins do not *both* reach this point until measure 83 – the last measure of figure 4.

3.1.2 *uncertainty*, interruptions and transformations

The contextual transitions in *uncertainty* are not gradual processes as they are in *immensely, yet norm*, but are more immediate juxtapositions of contrast.⁶ While some of the compositional processes are similar in terms of how an established music world is transformed into something else, the transformations are usually instigated by, or heavily involve, a change in timbre. In the first instance, the slowly-developing, legato cello melody is interrupted by a group-wide pizzicato attack:



Figure 5. Measures 12-16 of *uncertainty*.

⁵ The first two measures surround F, then move up to surround G, then G#. At this point, the larger intervals are introduced, increasing in size: first major thirds, then perfect fourths (G#-C# in fourth measure of figure 4; the G is combined with its chromatic upper neighbor – a holdover from the chromatic cluster material), then perfect fifths, which can't establish themselves fully until the second violin reaches the recapitulation moment at measure 83.

⁶ The only exception is the transformation from pitched to non-pitched material in measures 248-258 (and onwards). That said, the first time the non-pitched, percussive material is introduced is in a sudden timbral change, in measures 233-236.

This event comes at a cadential point in the cello line, and its effect, as in all similar instances in this movement, is to destabilize it. Immediately following the downbeat of measure 13, the cello cannot maintain its momentum: rhythmically, its quarter note pulse is broken through syncopations and rubato; pitch-wise, the C aeolian material is transformed through chromatic alterations applied to several vital pitches (C to C#, Bb to B, G to G#, Ab to A). Moreover, the cello line attempts to continue to reach Eb4 – a pitch goal since the beginning of the movement – but can't quite reach it until it "regains its footing," both in terms of pitch and rhythm, in measure 17.

In another example, in measure 32, the established music characterized by the legato cello melody is again interrupted by a sudden timbral shift – another ensemble-wide pizzicato event (this time with pairings of minor seconds instead of major seconds)⁷. This time the interruption is louder (*mf*), but because of the established momentum built up in all four complementary voices, it has less of a disruptive effect. There is a drop in tempo and rhythmic stability for a few measures (with a general loss of propulsive rhythm through rubato). Also, chromatically-altered pitches again disrupt the main harmony (A and E in violins 1 and 2, and Db in the cello), but the cello is able to maintain its composure, and bring the ensemble back together by measure 34.

The most influential interruption comes at measure 113:

⁷ These harmonies are common throughout the piece, and will be discussed in more detail in section 3.3.3.



Figure 6. Measures 112-115 of *uncertainty*.

This is the crucial arrival point of the consonant sound world in *uncertainty*, reached after a long rise in intensity of rhythmic and melodic activity. Starting at measure 103, the cello and first violin are working together, leading the ensemble to a small peak (and subsequent pause) at measure 110, before the ultimate climactic moment, an echo of the previous peak, in measure 113. Here, in addition to the *ff* dynamic indication, we have reached the apex of consonant harmony: the chord consists of all of the pitches in the D major scale – except G – and so we have two sets of three whole steps separated by a 5th: [D, E, F#, A, B, C#]. The change in sound world starting in the following measure is again immediate, and is achieved through the same musical changes: tempo, timbre (arco to pizz.), dynamics (*ff* to *pp*), pitch (more chromatic melodies and pairings – most often a pitch and its surrounding chromatic neighbor notes in octave displacement), and rhythm (now completely unsettled).

The most dramatic transformation that occurs in *uncertainty* is between measures 156-166, the aforementioned change from a pitched to a non-pitched sound world – the most drastic example of sonic contrast in the piece. While similar to the other passages of transformation in that it involves change in timbre (this time a change from arco/pizzicato pitches to non-pitched

percussive attacks on the body of the instruments), this transition is different in that it represents a gradual mutation of the music as opposed to a sudden change – reminiscent of *immensely, yet norm*. The first instrument to switch is the cello, which does so in measure 156. The second violin follows suit in measure 162, after a brief timbral transition from normal bowing to *molto sul ponticello*. The first violin, in contrast, moves from *molto sul ponticello* to normal bowing during a steady stream of sixteenth notes rising from its lower register to upper register.

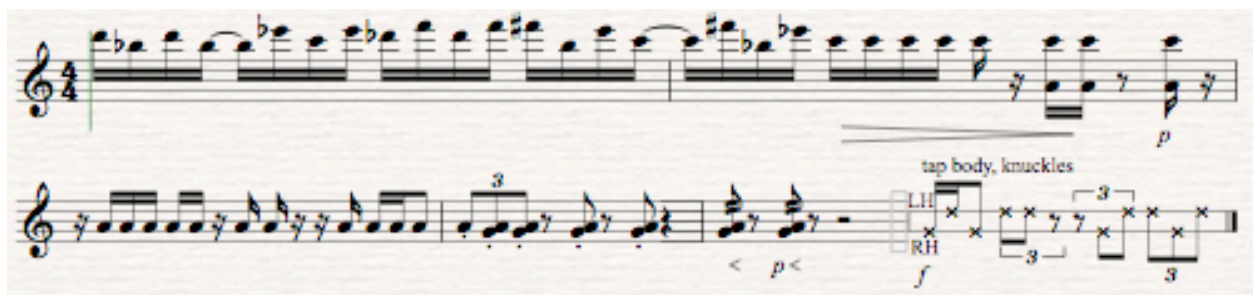


Figure 7. Violin 1, *uncertainty*, measures 161-166.

Once it has reached its upper register, the influence of the transformation in the rest of the ensemble becomes too much for it, and in measure 162, it begins repeating pitches before abandoning pitch altogether and loses rhythmic momentum through a written-out ritardando – both of which lead to its completed transformation in measure 166. To sum up, this most dramatic transformative moment in *uncertainty* comes about using many of the same compositional tools plus a few new ones: registral shift, timbral shift (normal bowing/*molto sul ponticello* and music becoming incrementally non-pitched by each instrument making the switch at various moments), dynamic shift (*mp* to *f*), changes in rhythmic activity, and changes in tempo (quarter note equals 112 to 88).

3.1.3 Transformation in *charm hotline*

With the first two movements defined by transformations of the main themes and established musical sound worlds, an expectation of the same in the third and final movement of the piece is implicit. With one of my principal goals being to prepare and manipulate these listener expectations, I carefully set up moments where the listener feels that something is going to happen to the music he or she is listening to, but never satisfy that expectation. In this way, the listener is left in anticipation. Another previously mentioned goal for the piece was to play with the ongoing perception of its formal development. Given that both previous movements begin in one sound world and end in another, after hearing the loud, chromatic opening moments of *charm hotline*, the listener will expect the music to end up in a contrasting sound world of quiet consonance at its conclusion. This expectation prepares the listener for the musical sound worlds to have come full circle by the end of the piece – having gone from traditional-sounding, consonant music to more atonal, dissonant music in both *immensely, yet norm* and *uncertainty*, finishing the piece through a transformation in the opposite direction, from dissonance to consonance (perhaps even ending with a reference to the opening of the piece) – could be expected. In the end, however, these expectations are left unfulfilled, and the listener is left pleasantly surprised by the quick, sweeping conclusion that occurs at the highest moment of expected transformation. It was my intention for this ending to be a playful conclusion to a serious piece – as if to say that, in the end, after all this carefully crafted building of expectations and transformative play between contrasting sound worlds, I still can't be serious.

The first unfulfilled moment of expected transformation comes in the final phrases of section A, where through several processes, an expectation of the same in a transformation in the music being played. The return of the initial material in the movement (measures 44-46/measures

5-7), reduction of texture to a single pitch (measures 49-51), and the subsequent rapid changes in density, dynamics, harmony, and central pitch of the rhythmic, chromatic clusters which follow, all contribute to the expectation of the listener that another transformation is coming and being prepared. Section B is not a transformation to new sound world, however, but more of an intensifying of the established music through the introduction of melodic material that preserves the rhythmic intensification of the music that precedes it.

Another example of unfulfilled expectation is in measures 105-111, where the expectation of transformation reaches its peak due to several factors: Despite the appearance of transformation given the change in dynamics and timbre, the music which immediately follows the climactic moment is simply a quotation of earlier material, including transitional music from *uncertainty*, the repeated-note motive from this movement (measures 114-116), and a final, yet unsuccessful attempt at revitalising the melodic theme that characterized the previous section (measures 116-117). A sudden change in dynamic from *pp* to *fff* heralds some very shortlived contrasting material characterized by a series of descending block chords that acts almost as an echo of the climax. This “new material,” while perhaps not so much intimating a coming transformation in the music, functions as a reflection of the start of section B, where new material was introduced in place of an expected transformation. This material quickly fades away to leave only a single pitch marked *pp*, reflecting the moment just prior to the start of the B section. Thus the heightened expectation for a new formal section is left unfulfilled for the listener, and with a sweeping gesture comprised of the repeated-note motive in the violins and an ascending melodic line in the viola and cello, the piece ends with a series of group-wide exclamation points.

3.1.4 Summation of Transformation Moments in *You Can't Be Serious*

While I did not have pre-compositional guidelines for accomplishing any of the transformative passages in the piece, I consistently used the same series of compositional techniques to achieve them. It is important to note that this is the case regardless of the length of the transformations, whether gradual or sudden.

Timbre, rhythm (including tempo), and pitch are the three elements most commonly manipulated to accomplish these transformations. Examples include changes from pizzicato to arco, evenly-pulsed rhythmic patterns to passages of attenuous or ambiguous pulse and rhythmic uncertainty, and chromatic alterations to established melodies or a change from pitched to non-pitched material. In addition, more often than not, it is the main motivic or thematic material of a section that serves as the basis for the transformation. For example, the initial, oscillating melody at the start of the piece switches from being the main theme to a transitional figure in section A', leading to the overall transformation of the music to a new sound world.⁸

3.2 PITCH SELECTION

One final aspect of *You Can't Be Serious* worth exploring in closer detail is the pitch selection. Pitch has been discussed previously in passing, but a closer look at the piece focusing on pitch alone reveals another critical part of my compositional language.

As mentioned before, *charm hotline* is set apart from the other two movements in

⁸ Another example is the shifting, chromatic cluster that defines section B of *immensely, yet norm*, which in section C is used by the violins melodically to lead back into the initial sound world in the conclusive A'' section.

several ways. I chose this movement to discuss pitch selection partly because of this (its pitches are not defined by contrasting sound worlds and maintains a particular character throughout), but also because it was composed last, so I had already unconsciously calibrated my pitch language for the movement based on material in the other two. Pitch content in *charm hotline* is heavily influenced by the other movements overall, but there are even moments of direct quotation as well (this will be discussed below). For these reasons, I think investigating the pitch aspect of *You Can't Be Serious* in this movement would shed more light on this element of the piece as a whole.

The most common vertical pitch relationships within *charm hotline* (and the dissonant sound worlds in the other movements, are minor 2nds and major 2nds. While many of these are in the same range, it is also quite common for one or two of the pitches in a chromatic cluster to be displaced by one or more octaves (e.g., for the same range, see section B of *immensely, yet norm* and “cluster swells” in measures 9-10, 14-17, 19-21, 22-27, 47-49, 52-53, and 55-56 in *charm hotline*; for octave displacement, see measure 32-33, 53-54, and 82-85 [among many others] in *uncertainty*).

Repeated pitches, sharp and short accents, and cluster swells building from pitches A4, A3, D4, and E5 downwards define the first section of *charm hotline*. The first violin (the main player in the repeated-note motive) also takes advantage of the open A and D strings by pairing them at times with fingered unisons, or major and minor seconds below, yielding small clusters between the larger, group-wide ones. The sharp and short accents that occur irregularly within the ensemble during these moments are also defined by major and minor seconds in combination and alternation. Measures 5 and 6 are a good example of this:

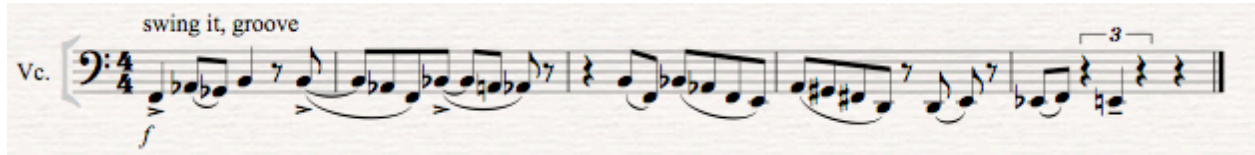


Figure 8. Measures 5 and 6 of *charm hotline*.

Measure 5 begins with one set of major 2nds (C-D) and the central pitch, A. On beat 4, there is a pair of major 2nds (C-D and G-A), which are subsequently followed by larger, non-repeated groupings of major and minor 2nds (G \sharp -A-B-C \sharp -D; G-G \sharp -A-A \sharp (Bb); and Eb-F-G-A). Through octave displacement and this delicate process of subtle changes in pitch groupings, I achieve variety in color with little material change. Moments like these occur throughout section A of *charm hotline*.

The aforementioned pitches that are the starting point for cluster swells and the repeated note motive in this section are interesting to look at as well; section A of *charm hotline* begins focusing on A, then moves to D, back to A, then to E, Ab, E, and finally Bb, which leads us into the next section of the piece. It's interesting to me that these pitches reflect the general groupings of pitches found earlier on the more microscopic level. Notice that the first few central pitches, A-D-E, while reflecting 5th relationships, can also be paired in an order of D-E-A, a previously-mentioned grouping of one whole step with an outlier. In addition, the remaining two pitches in the series (Ab and Bb) are the two chromatic neighbors for the central pitch, A; thus, the five

pitches used for the repeated-note motive throughout section A (A, D, E, Ab, and Bb) comprise another combination of major and minor 2nds focusing about the central pitch, A.



While certainly not tonal, the melody (as well as the preceding Gb7 [dominant tri-tone substitute]) and the early phrases of this section very much suggest centrality about F. This melody is characterized by syncopation and lends itself well towards elaboration and ornamentation. Its overall range consists of a major 6th, specifically D2 to B2, and in the first fragment utilizes dynamic and agogic accents to highlight the important pitches – F, B, Bb, and A. Again, these pitches (rearranged A, B, Bb, F) reflect the previous sections' pitch groupings – a central pitch outlier combined with 3 half steps, or a whole note-pair with a chromatic passing tone (yielding two different minor 2nds and one major 2nd).

giving way to the return of the melody presented an octave higher than before. The next transposition of the melody is up a major 3rd in measure 78, or seen another way, raised another whole step from the previous transposition. Subsequently, the melody is fragmented, and entrances of the melody appear at many pitch levels culminating in a passage of stretto and extension in measures 86 through 92.

The stretto starts out with the cello and second violin in octave unison followed by the first violin. From here, the entrances start on a wide variety of pitches (Bb, E, Eb, F#, F, B, and C in the next two measures alone – note the pairings of entrances in major and minor 2nd relationships), and with each iteration, the melody fragment is extended, until the last few measures of it form long, legato, and descending scalar melodies whose pitches are carefully selected to avoid quasi-tonal groupings (like a run of 3rds, for example). This large downwards motion gives way at measure 93 to a measure of three pizzicato lines, characterized by three differing major pentatonic scales purposely selected to avoid common pitches. The idea is for the listener to be drawn more to the separate pentatonic scales, instead of the pitch pairs and harmonies they create when they happen to play together. After this passage, the build to the peak of the entire piece begins, growing out of the second half of the main melody from section B through subtle chromatic shifts and phrase extension.

Between measures 105 and 111, the music is characterized by intense, ensemble-wide block chords – the climax of the entire piece. The central or anchoring pitch here is C#, which not only appears in every chord in the passage, but starting on the last chord of measure 105, is seized upon by the viola with a “ferociously sul ponticello” tremelo almost without pause for the next 6 measures. Even after we have moved into the coda, C# acts as a holdover from the climax, then slowly fades from prominence (viola measures 112-113, 2nd violin measure 113). The

block chords are each comprised of 7 pitches, and they occur twice: three chords in measure 105, and two chords in measure 109. In measure 107, between these two events, there is a motivically important moment where the defining melodic fragments from the three movements are combined (see previous discussion in section 2.1.3).

Through set class analysis, it is revealed that these chords have several interesting similarities. The first chord, comprised of pitches (C-C#-E-G-G#-A-B), in normal form is [0124569] with an interval vector of [434541]. The second chord, comprised of pitches (C#-E-F-G-G#-A#-B), in normal form is [0134679] with an interval vector of [336333]. The last chord of the three, made up of the pitches (C#-D-F-G-A-Bb-B), is [0134579] in normal form with an interval vector of [344532]. If we look at simply the pitch relationships between the three chords first, it is clear that individually they are built up of separate patterns of similar pitch groupings. The first can be seen as two pairings of 3 note chromatic neighbors – (012) and (456) – with an outlier, pitch class 9. The second chord is three sets of chromatic pairs – (01), (34), and (67) – with the same outlier, pitch class 9. The third chord is made up of two groups with a half-step plus one whole-step relationship – (013) and (457) – again with the same outlier, 9.

The normal forms of the sets show some other similarities. First, they all contain (0149), so more than half of the pitches reflect the same intervallic relationships. Even more similar are the latter two chords where only one pitch class is different between the two: [0134679] and [0134579]. This seemingly small discrepancy in fact has a large consequence on the nested intervals within the chords, as the interval vectors show: second chord [336333], heavily weighted to minor 3rd/major 6th sonorities; third chord [344532], a more evenly distributed balance.

While mostly based on intuition, my ear, and previously composed material (i.e., motives from earlier in the piece), my pitch selection does follow a certain logic, however subconscious it may be; that is to say, there are certain sonorities and pitch combinations that are inherently part of my compositional personality for this piece.

4.0 AFTERWORD

As mentioned in the early parts of this paper, the completion of this piece and accompanying thesis stands as a milestone in my career as a musician and a scholar. The music itself is the most sophisticated I have yet written, and of that alone I am very proud. Despite the difficulty of writing this thesis, I am thankful for the opportunity to spend time investigating my own work on an analytical level that previously I had only applied to the works of others. At first this was an awkward and uncomfortable process, but in the end, I feel it was a very helpful experience – one that I intend to make use of when composing future pieces. I excitedly anticipate experiencing the piece in live performance.

You Can't Be Serious

1 - immensely, yet norm

Alec Summers
(2009)

$\text{♩} = 72-76$

Violin I *p* *mf* *mp*

Violin II

Viola

Violoncello *p*

6

mf

mf

3 3 3

12

mp *mp* *mp* *mf* *mp*

rubato

rubato

rubato

rubato

f *f* *f* *f* *f*

3 *3* *3* *5*

♩ = 72-76

18

18

19

20

21

22

23

p

p

p

p

24

24

25

26

27

28

p

p

p

p

29

29

30

31

32

p

p

p

p

33

mp

mp

mp

mp

36

mf

mf

mf

f

39

f

f

f

f

41

sfz \rightarrow f

sfz \rightarrow f

sfz \rightarrow f

sfz \rightarrow f

mp

sfz \rightarrow f

p

44

f

f

f

f

sfz

slide up to note

45

mp

mp

mp

mp

mp

49

Sheet music for 'The Rose Tree' (No. 49). The score is written for four staves: Treble 1, Treble 2, Alto, and Bass. The key signature is one sharp (F#), and the time signature is 2/4. The music features various musical notations including eighth notes, sixteenth notes, and rests. The Alto staff includes a '5' marking under a group of notes. The Treble 2 staff includes an '8va' marking with a dashed line indicating an octave shift. The Bass staff includes a '5' marking under a group of notes. The score is divided into two measures, with a double bar line in the middle. The first measure is marked with a '5' and the second measure is marked with a '4'.

51 (8)

(8)

3 3 3 3 3 3 3

8va

58

ff

59

ff

62

p *mf* *p* *mp* *p* *mp* *p* *mf*

65

sfzp

mf

mp

mp

67

mf

mf

mf

mf

69

f

mp

f

f

fff

fff

fff

fff

let ring

let ring

let ring

72 ♩ = 66-69

72 *ppp*

73 *ppp*

74

74

75

76

76 *mp* *mf* *mp*

77 *mf* *mp* *mf* *mp*

78

5

mf

mp *mf* *mp*

jeté

3

80

jeté

mf *mp*

3

82

$\text{♩} = 60-63$

3

mf *mp*

3

84

p

87

pp

90

pp

You Can't Be Serious

2 - uncertainty

♩ = 100

Violin I

Violin II

Viola

Violoncello

mp *p* *p* *molto rit.* *A tempo*

8

Vln. I

Vln. II

Vla.

Vc.

mp *p* *mp* *pp* *mp* *pizz.* *mp* *mp* *mp*

14

Vln. I

Vln. II

Vla.

Vc.

pp *mp* *arco* *p* *mf* *p* *hesitant at first, then steady rhythm* *rubato*

20 arco

Vln. I *p* \triangleleft *mf* *p* \triangleleft *mp* *p*

Vln. II *mf* *p* \triangleleft *mf* *p* \triangleleft *mp* *p* \triangleleft

Vla. *pizz.* *mp*

Vc. *mp*

26 *molto rit.* *pizz.*

Vln. I *p* \triangleleft *mp* *mp* \triangleleft *mp* *pizz.*

Vln. II *mf* *mp* *mp* *pizz.*

Vla. *mf*

Vc. *mp* *mp* *mp* *mf*

32 $\text{♩} = 88$ *arco* $\text{♩} = 100$

Vln. I *mf* *pp* *mp* *p*

Vln. II *mf* *pp* *mp* *p* *pizz.*

Vla. *mf rubato* *pp* *mf* *p*

Vc. *3*

36

Vln. I

Vln. II

Vla.

Vc.

mf

mp *mf*

arco

pizz.

mf

mp *mf*

41

Vln. I

Vln. II

Vla.

Vc.

p *mf*

mf

arco

pizz.

mp

mp

46

Vln. I

Vln. II

Vla.

Vc.

f *ff*

pp

pp

pp

f *mf* *ff*

arco

pizz.

pp

f *ff* *pp*

51 arco pizz. arco

Vln. I *pp* *mf* *p*

Vln. II *p* *mp* *gliss.*

Vla. *mf*

Vc. *mp*

57 **molto rit.** ♩ = 88

Vln. I *mp* *mf* *mf*

Vln. II *mp* *mf* *mf* *mf* *mf* *mf*

Vla. *mp* *mf* *arco* *mf* *mf* *mf*

Vc. *mf* *f* *mf*

62 no vibrato wide vibrato

Vln. I *mf* *mp* *mf*

Vln. II *pizz.* *arco* *mf* *mp* *mf*

Vla. *sul pont.* *ord. 3* *mf* *mp* *p* *mf*

Vc. *mp* *mf* *mp* *p* *mf*

68 ord.
tr.

Vln. I *>mp* *p*

Vln. II *>mp* *p*

Vla. 3 *p* 5 sul p. ord. sul p.

Vc. *p*

73 (tr) tr. (#)

Vln. I *pp* ord.

Vln. II pizz. arco

Vla. 3

Vc. ord. pizz. *mp* 5

77

Vln. I *mf*

Vln. II *mf* wide vibrato

Vla. *mf* pizz. arco gliss.

Vc. arco *mf*

82

Vln. I

Vln. II

Vla.

Vc.

p

ord.

pp

86

$\text{♩} = 108$

Vln. I

Vln. II

Vla.

Vc.

ff

ord.

arco

pizz.

ppp

ff

p

91

pizz.

Vln. I

Vln. II

Vla.

Vc.

p

mp

p

mp

mf

mp

5

112 $\text{♩} = 100$ pizz.

Vln. I *pp*

Vln. II pizz. *pp*

Vla. pizz. *pp*

Vc. *mp* ff *pp* *mp*

tr

3

117 arco pizz. 3 3 arco

Vln. I

Vln. II 3

Vla. arco *tr*

Vc. 5 *p* *mp*

tr

121 *tr* arco arco

Vln. I 8

Vln. II 7 7 7 7

Vla. pizz. 5 5 5 3

Vc. 3

138

Vln. I

Vln. II

Vla.

Vc.

mp

[illegible]

147

Vln. I *f* *sfz*

Vln. II *f*

Vla. *sfz*

Vc. *pizz.* *f* *arco*

150

Vln. I *p* *f*

Vln. II *f*

Vla. *p* *f*

Vc. *f*

152

Vln. I

Vln. II

Vla. *gliss.* *pizz.* *arco*

Vc. *gliss.* *pizz.* *arco*

154

Vln. I *molto sul ponticello*

Vln. II *gradually moving to sul ponticello*

Vla. *gliss.*

Vc. *on body, knuckles*
LH *5*
RH *mf*

sfzp *ff* *mp* *gliss.*

157 *gradually moving towards ord.*

Vln. I *f*

Vln. II *molto sul p.*

Vla. *mf*

Vc. *f*

3 *5* *3* *3* *3*

159 *ord.* *subordinate to viola*

Vln. I *ff* *mf*

Vln. II *ff* *mf* *take over from violin as focus*

Vla. *ff*

Vc. *ff*

3 *3* *3* *3* *3* *5* *3*

161

Vln. I

Vln. II

Vla.

Vc.

put down bow, lay vln on lap

tap body, fingerpads

mf

mp

f

p

166 tap body, knuckles

Vln. I

RH

f

mf

Vln. II

mf

Vla.

mp

f

Vc.

mf

183

Vln. I

Vln. II

Vla.

Vc.

tap body

con sordino

tap body

p

mp

188

Vln. I

Vln. II

Vla.

Vc.

arco, con sordino

arco con sordino

pp

slap strings w/ palm, then mute immediately

mute

don't mute

tap body, knuckle

pp

$\text{♩} = 72$

193

Vln. I

Vln. II

Vla.

Vc.

arco, con sordino

nails

knuckles

knuckles

mf

mf

pp

mf

5

You Can't Be Serious

3 - charm hotline

♩ = 208

Violin I

Violin II

Viola

Violoncello

ff

mf

f

pizz.

f

ff

This block contains the first system of the musical score, measures 1 through 4. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one sharp (F#). The time signature changes from 4/4 to 7/8 and back to 4/4. Violin I starts with a half note F#4, then a quarter note G#4, and continues with a sixteenth-note pattern. Violin II plays a sixteenth-note pattern. Viola has a half note F#3, then a quarter note G#3, and continues with a sixteenth-note pattern. Violoncello has a half note F#2, then a quarter note G#2, and continues with a sixteenth-note pattern. Dynamics include *ff*, *mf*, and *f*. There are also accents (^) and a pizzicato (pizz.) marking.

Vln. I

Vln. II

Vla.

Vc.

5

3

3

3

3

This block contains the second system of the musical score, measures 5 through 8. It features four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/4 and back to 4/4. Vln. I plays a sixteenth-note pattern. Vln. II has a triplet of eighth notes. Vla. has a triplet of eighth notes. Vc. has a triplet of eighth notes. Dynamics include *f* and *mf*. There are also accents (^) and a pizzicato (pizz.) marking.

Vln. I

Vln. II

Vla.

Vc.

9

arco

mf

arco

pizz.

arco

f

f

This block contains the third system of the musical score, measures 9 through 12. It features four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). The time signature changes from 3/4 to 4/4 and back to 3/4. Vln. I plays a sixteenth-note pattern. Vln. II has a half note F#4, then a quarter note G#4, and continues with a sixteenth-note pattern. Vla. has a half note F#3, then a quarter note G#3, and continues with a sixteenth-note pattern. Vc. has a half note F#2, then a quarter note G#2, and continues with a sixteenth-note pattern. Dynamics include *mf* and *f*. There are also accents (^), arco, and pizzicato markings.

12

Vln. I

Vln. II

Vla.

Vc.

f

mf

arco

16

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

pizz.

arco

arco

20

Vln. I

Vln. II

Vla.

Vc.

f

f

ff

24

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

3

28

Vln. I

Vln. II

Vla.

Vc.

ff

sfz

mp

ff

ff

32

Vln. I

Vln. II

Vla.

Vc.

pizz.

f

f

f

ff

3

36

Vln. I

Vln. II

Vla.

Vc.

mf

mf

arco

3

39

Vln. I

Vln. II

Vla.

Vc.

pizz.

arco

f

mf

gliss.

3

43

Vln. I

Vln. II

Vla.

Vc.

f

f

f

3

47

Vln. I

Vln. II

Vla.

Vc.

arco

f

mf

f

f

f

50

Vln. I

Vln. II

Vla.

Vc.

pp

ff

ff

ff

ff

3

54

Vln. I

Vln. II

Vla.

Vc.

>mp

ff

ff

ff

ff

3

57

Vln. I

Vln. II

Vla.

Vc.

mp *pp*

mp *ff*

p *ff*

mf *ff*

swing it, groove

f

60

Vln. I

Vln. II

Vla.

Vc.

f *gliss.*

f

swing it, groove

swing it, groove

swing it, groove

3

3

64

Vln. I

Vln. II

Vla.

Vc.

gliss.

3

3

3

5

5

5

5

68

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mf

mp

71

Vln. I

Vln. II

Vla.

Vc.

gliss.

mp *mf*

ff

ff

ff

ff

ff

74

Vln. I

Vln. II

Vla.

Vc.

gliss.

gliss.

78

Vln. I

Vln. II

Vla.

Vc.

82

Vln. I

Vln. II

Vla.

Vc.

86

Vln. I

Vln. II

Vla.

Vc.

90

Vln. I *ff* *molto vib.*

Vln. II *f* *ff* *pizz.*

Vla. *f* *ff* *pizz.*

Vc. *ff* *pizz.*

94

Vln. I *ord.* *ff* *pp*

Vln. II *arco* *pp*

Vla. *arco* *pp*

Vc. *arco* *ff* *pp*

99

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

103

Vln. I *f* *fff* 3

Vln. II *f* 5 5 *fff* 3

Vla. *f* *fff* 3 *ferociously, sul pont.*

Vc. *f* 5 5 *fff* 3

108

Vln. I *fff* 3 *gliss. begins immediately and lands on beat 4* *pizz.* 3

Vln. II *fff* 3 *arco* *p* *arco, sul tasto*

Vla. *fff* 3 *gliss. begins immediately and lands on beat 4* *sfp* *pizz.* 3

Vc. *fff* 3 *gliss.* *p* 3 3

$\text{♩} = 92$

113

Vln. I 3 3 *arco* *mp* *jeté*

Vln. II *ord.* *mp* 3 *ord.* *pizz.* *arco*

Vla. *ord.* *f* *mp*

Vc. *arco* *f* *p*

115

Vln. I *mf* *p* *mf* *pp*

Vln. II *mf* *p* *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

118

Vln. I *fff* *p*

Vln. II *fff* *p*

Vla. *fff* *p*

Vc. *fff* *p*

122

Vln. I pizz. arco

Vln. II *mf* *p* *ff*

Vla.

Vc. *fff*

125

Vln. I

mp *fff*

Vln. II

mp *fff*

Vla.

fff

Vc.

fff

Measure 125: Vln. I and II play a tremolo starting at *mp* and increasing to *fff*. Vla and Vc play a rhythmic pattern starting at *fff*.
Measure 126: Vln. I and II continue the tremolo. Vla and Vc continue the rhythmic pattern.
Measure 127: Vln. I and II play a sustained note with an accent (^) and a dynamic change to *f*. Vla and Vc play a sustained note with an accent (^) and a dynamic change to *f*. The key signature changes to one sharp (F#).